



# Score Study

*Feldman Chapter 10*



# Can we “wing it”

- ◆ With grade 3 music...
  - ◆ ...probably, but don't!
- ◆ Does not all have to be done before the first rehearsal
- ◆ At least do the first phase, Macro, before the first rehearsal
- ◆ Keep studying it throughout the rehearsals



# Freezing Music

◆ Theorist Jan LRue says,

◆ *Freezing the motion of music allows each moment to be studied individually.*

◆ *This type of analysis enhances our appreciation of the composer's creative process, the materials he uses, and the methods with which he presents his argument.*



# Macro - Phase I

- ◆ Cover to cover overview of the work before *freezing* it
  - ◆ Read everything in the score the composer or editor writes
  - ◆ Read any program notes you have or on the web
  - ◆ Read about the composer...web?
- ◆ Survey architecture - mvts, sections, pitch center, meters, form, tempo changes, significant transitions
- ◆ Survey orchestration and textures
- ◆ Identify significant solos



# Micro - Phase II

## ◆ HARMONY

- ◆ Identify and mark tonalities
- ◆ Mark chord names and functions in all major cadences and transitions in the score
- ◆ Discover magical moments (suspensions, deceptive cadences, etc.)
- ◆ Play harmony (plink out chords) on the keyboard (rewrite on manuscript paper if necessary)



# Micro - Phase II

## ◆ MELODY-PHRASES-FORM

- ◆ Make neat vertical lines defining phrases
- ◆ Mark number of measures in each phrase
- ◆ Mark all major cues for instrument entrances
- ◆ Make a condensed phrasal analysis on a separate sheet and divide into formal parts
- ◆ Audiate the music while looking at your phrasal analysis



# Macro - Phase III

- ◆ Go through the score again asking more questions:
  - ◆ Interpretation (how short, how long, etc.)
  - ◆ Style (on or off the string, etc.)
  - ◆ What problems will my ensemble experience and where
    - ◆ Plan rehearsals accordingly



# “Become” the music

- ◆ Get your interpretive ideas into whole body gestures
- ◆ Avoid patterns as you audiate or sing sections of the piece from memory
- ◆ Walk, swing arms, make facial expressions, go crazy taking chances as you become the music
- ◆ Then transfer these great interpretive gestures into the music.
- ◆ *Sitting at a desk and beating time while following the score is NOT score study.* Frank Battisti



# Using recordings

- ◆ Do when looking for music
- ◆ Do right after Phase I, one time only
- ◆ Do after Phase II, once or twice, then put away during most of rehearsals
- ◆ Revisit several performances of the work after Phase III



# Marking the score

- ◆ Part of score study process
  - ◆ Cues
  - ◆ Phrasal sections
  - ◆ Bowings
  - ◆ Meter changes
  - ◆ Special things such as fast page turns, mutes in, etc.



# Also...

◆ Study Garafalo's *Analytical Guide*